LUDWIG van BEETHOVEN

String quartet in F major

opus 135

Beethoven's quartets opus 127, 130, 131, 132, 133, 135 were written during the last ›ch of the Master's Life, from 1823 to 1826. At that time Beethoven was quite deaf 1 had not heard anything for a number of years. He could perceive sound only in own brain and imagination. Thus shut off from the outer world and increasingly ely his genius created probably the greatest quartet music of all times. The depth 1 originality of these quartets went far beyond the understanding of his contem-raries and even today they are played less frequently than his more facile compo-ons.

The F major quartet is the last of Beethovens string quartets, having been com-:ed in October 1826. It bears the somewhat cryptic inscription:
Must it be? It must be.

ANALYSIS:

1st MOVEMENT

		Bar
tement		1—62
Principal section and Transitory passage	1—37	
Subsidiary section	38—53	
Closing section	54—62	
velopment		63—100
:apitulation		101—163
da		164—193

2nd MOVEMENT, Scherzo form

ıerzo	1—66
o	67—200
:apitulation of the Scherzo	201—272

3rd MOVEMENT, Theme with Variations

roduction	1—2
eme	3—12
Variation	13—22
1 Variation	23—32
l Variation	33—42
ı Variation	48—54

4th MOVEMENT, Sonata form

roduction		1—12
ıtement		13—80
Principal section and Transitory passage	13—52	
Subsidiary section	53—80	
velopment		81—173
capitulation		174—243
›da		244—277

Total time required for performance: 21 minutes

I=5½′, II=3′, III=6′, IV=6½′.

Quartet № 16 (17)

I

L. van Beethoven, Op. 135
1770 - 1827




30
cresc.
p
40
p cresc.
sf
f
cresc.
pp


50
60
70
cresc.
p
pp
f


cresc.
cresc.
cresc.
cresc.
80
f
p
cresc.
pizz.
arco
poco ritard.
a tempo
90
sempre p


p
100
cresc.
f
sf
p
pizz.
arco
cresc.


110
cresc.
p
120
f
p
130
cresc.


140
p cresc.
sfp
f
sf
pp
cresc.
150
p
cresc. p


cresc.
p
f
160
170


al f
al f
al f
al f
p
p
p
180
cresc.
cresc.
cresc.
cresc.
f
p
sf
pizz.
arco
pizz.
arco
pizz
arco
190
cresc.
cresc.
cresc.
cresc.
pizz.
arco

II




40
dim.
pp
50
cresc.
60
dim.
p sempre più
p
pp
f
1.
2.
fp
70


80
fp
cresc.
90
p
cresc..
100
f
110
dim.

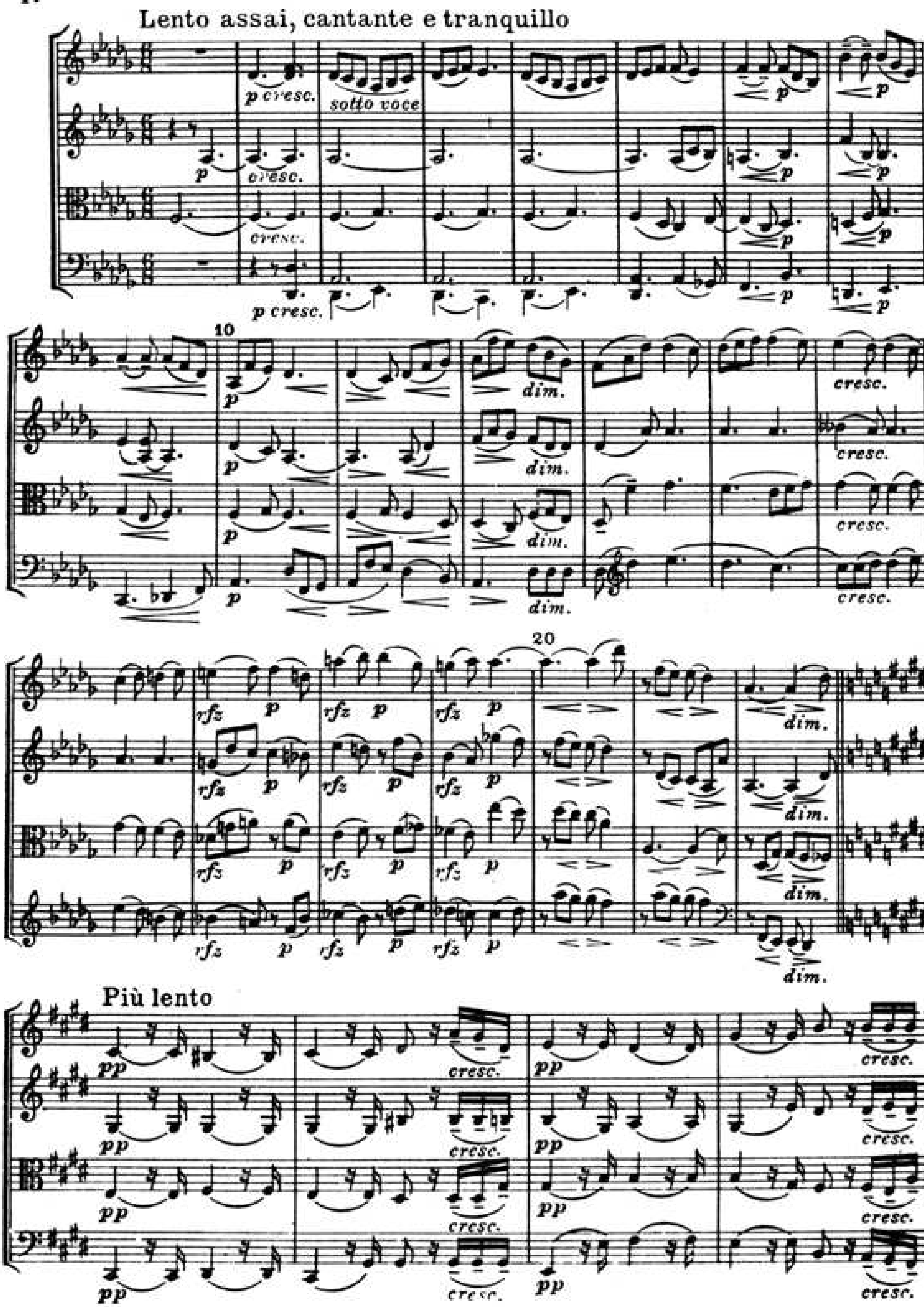

120
pp
cresc.
fp
130
sempre
p
cresc
140
cresc.
sempre p
ff
sf


150
sf
160
170
dim.
p
180
sempre più p
dim.
p
sempre più p
dim.
p
sempre più p
dim.
p
sempre più p


190
pp
ppp
200
meno p
210
pp
f
220
dim.
p
pp
cresc.


230
dim.
pp
240
250
cresc.
dim.
260
p sempre più
p
pp
f
1.
2.
dim.
270
più p

III


Lento assai, cantante e tranquillo
p cresc.
sotto voce
cresc.
p
10
dim.
cresc.
rfz
20
dim.
Più lento
pp
cresc.


80
ppp
pp
cresc
rfz
p
cresc.
Tempo I.
pp
40


semplice
ten.
ten.
cresc.
poco
cresc. poco
cresc. poco
a
poco
50
p
cresc.
rfz
dim.
pp
ritard.

IV

Der schwer gefasste Entschluss.




20
30
40


50
cresc..
p
60
cresc.
p
cresc.
70
f
più f
ff
sf
1.
2.
80


90
sempre
sempre p
sempre
100
sempre p
110
120
cresc.


130
cresc.
p
cresc.
p
pp
140
150
dim.
ritard.
in tempo
p cresc.
160


Grave, ma non troppo tratto
ff
sf
f
dim.
p
170
cresc.
poco rit.
Allegro.
180
p dolce
sempre


190
200
p
p
p
p
sempre p
sempre p
sempre p
210
cresc.
cresc.
cresc.
cresc.
p
p
p
p



Si repete la seconda parte al suo piacere.


Poco adagio.
Tempo I.
250
pizz.
pp
260
arco
270
sempre
ff